

The Chronicle

of the Early American Industries Association, Inc.

Volume IX

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Number 3

Come to Columbus and Discover America

By JOHN S. STILL, CHAIRMAN

New Englanders, Pennsylvanians, Virginians, and other heritage-conscious easterners who take pride in following in their ancestors' footsteps will have the opportunity to do so, literally, in October when the Early American Industries Association meets at Columbus, Ohio. Members living west of the Buckeye State can backtrack, in many cases, over the routes taken by their adventurous forebears who passed through this "gateway to the west" en route to new lives and new experiences. Ohio, in fact, has some appeal for virtually everyone, and Association members in particular will find much of special interest here.

In the early decades of the nineteenth century Ohio was a melting-pot. The home of various prehistoric Indian cultures as long ago as 6,500 B. C., it was later inhabited by Shawnees, Delawares, Wyandots, and other tribes. The beginning of the end for the Indian in Ohio was heralded by the penetration of English and French explorers and traders, and woven into the fabric of Ohio history are names like LaSalle, George Croghan, Christopher Gist, George Washington, Daniel Boone, Simon Kenton, and George Rogers Clark. Moravian missionaries from Pennsylvania established the mission of Schoenbrunn in 1772 and other little villages followed, but organized settlement of a permanent nature came first at Marietta on the Ohio River in 1788. This small band from Connecticut and Massachusetts blazed the way for many others from New England, some of whom elected to settle in northeastern Ohio (in Connecticut's Western Reserve). Pennsylvanians moved into the eastern part of the state, while from Virginia came many who held grants in the Virginia Military District (which embraces part of Columbus and a large tract south to the River). A New Jersey land speculator opened up the Cincinnati and Dayton areas, and several hundred French people, victims of a gigantic swindle and ill-equipped for the rigors of the frontier, founded Gallipolis. After several bumbling campaigns against the hostile Indians, "Mad Anthony" Wayne took command of American troops in western Ohio, triumphed at Fallen Timbers in 1794, and assured the eventual settlement of the rest of the state. Nine years later Ohio was granted statehood, the seventeenth in the Union and the first to be carved from the Northwest Territory.

So much for the prelude. The towns that sprang up along the Ohio River and Lake Erie and then in the interior reflected the character and background of their

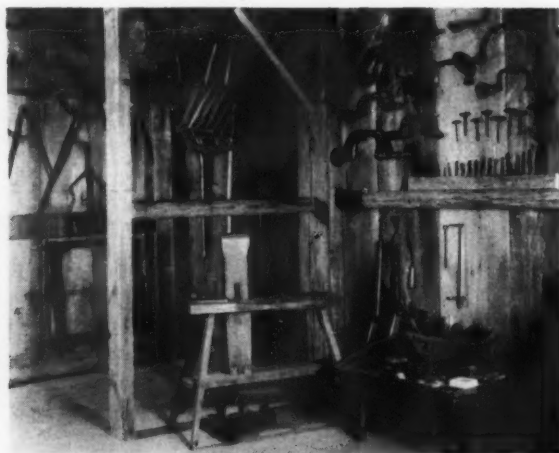
residents. In the architecture and the town squares of the Western Reserve is much of the flavor of New England, while the large stone houses on rambling estates around Chillicothe, for example, are reminiscent of the Old Dominion. These people provided leadership for the infant state (of Ohio's first 7 American-born governors, 3 were natives of Connecticut and 3 of Virginia) and they imparted a measure of culture to this pioneer environment. Log cabins, although common, were viewed as stop-gap housing and were soon either enlarged or replaced by frame, brick, or stone houses in most cases. The political and cultural leaders were accompanied westward by the people who were to comprise the backbone of the community — the farmer, the craftsman, the artisan. Ohio's economy was predominantly agricultural until after the Civil War, so the farmer looms large in her heritage. But from the beginnings of settlement, Ohio's people were served by blacksmiths, cabinetmakers, coopers, gunsmiths, potters, and the like. Today, among Ohioans concerned with historic preservation, these craftsmen and their tools and products are accorded fully as much recognition as their better-known contemporaries whose names are written in the pages of history. Neither group could have survived without the other, and both are entitled to a place in the sun.

What, specifically, does Ohio have to offer EAIA members? The meeting itself will get under way on Friday, October 12, and one of the features of the day will be what for many will constitute a sentimental journey — a visit to Edward Durell's museum of early tools and implements. No one need make this pilgrimage, however, merely from a feeling of obligation to our longtime fellow-member and, until recently, long-suffering president, for the tour in itself will be amply rewarding. Also on Friday the Ohio State Museum will unveil several new special exhibits featuring tools and implements. Heading the list will be the Vincent gunshop from southeastern Ohio, acquired in its entirety by the Museum this year. Another outstanding collection will be a complete set of early bookbinder's tools and equipment, along with his work bench and other shop furnishings, all of which came to the Museum from Wooster, Ohio, only a month ago. Additional displays prepared especially for the meeting will include Buckeye hatmaking and The Union Fork and Hoe Company's superb collection of lighting devices. Present plans call for demonstrations of several of the trades, most likely by a gunsmith, a hatmaker,

The Chronicle



Farm kitchen fireplace, Union Fork and Hoe Company, Durell Museum.



Corner of the shed in which tools for maintaining the farm and home are kept.



Corner of shed in which small tools are kept. Note plow with wooden moldboard.



Another corner of the shed in which farm tools are kept.

and a potter. In the Museum's permanent exhibits are many other tools and implements, used, for example, by the cobbler, blacksmith, cabinetmaker, stone mason, farmer, and so on. Here, too, are one of the world's finest collections of prehistoric Indian artifacts, a noteworthy textile and costume collection, paintings (largely of or by Ohioans), representative groups of Ohio glass and pottery, and a research library housing extensive manuscript collections and reference works.

On Saturday, October 13, members will be conveyed



Caleb Vincent in his gun shop c. 1910. All of these tools are now in the Ohio State Museum.

(Continued on Page 28)



Caleb Vincent with one of the rifles he turned out.

UNION FORK AND HOE MUSEUM

As president of The Union Fork and Hoe Company, which manufactures hand, farm, lawn, and garden tools, Edward Durell began collecting early examples of these tools in the 1930's in order to preserve a record of their development. His contact with the Early American Industries Association and acquaintance with such men as Wiggins and Sprague broadened his interests to include other crafts, principally those with which the farmer would have had to have at least a working knowledge of the basic tools. As the Durell collection grew, the problem of adequate space became acute. Finally, in order for the collection to be of the greatest benefit to the Company and to provide maximum satisfaction to Mr. Durell, it was decided to enlarge the office and ware-

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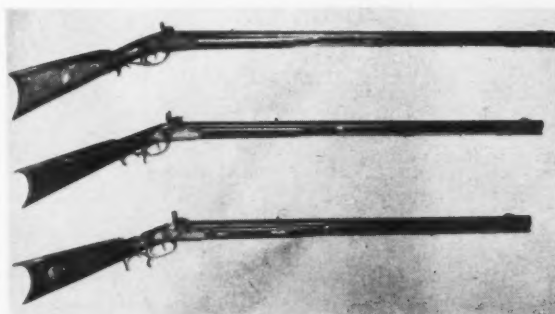
John and Caleb Vincent

DARD HUNTER, JR.,
CURATOR OF ADENA, CHILlicothe, OHIO

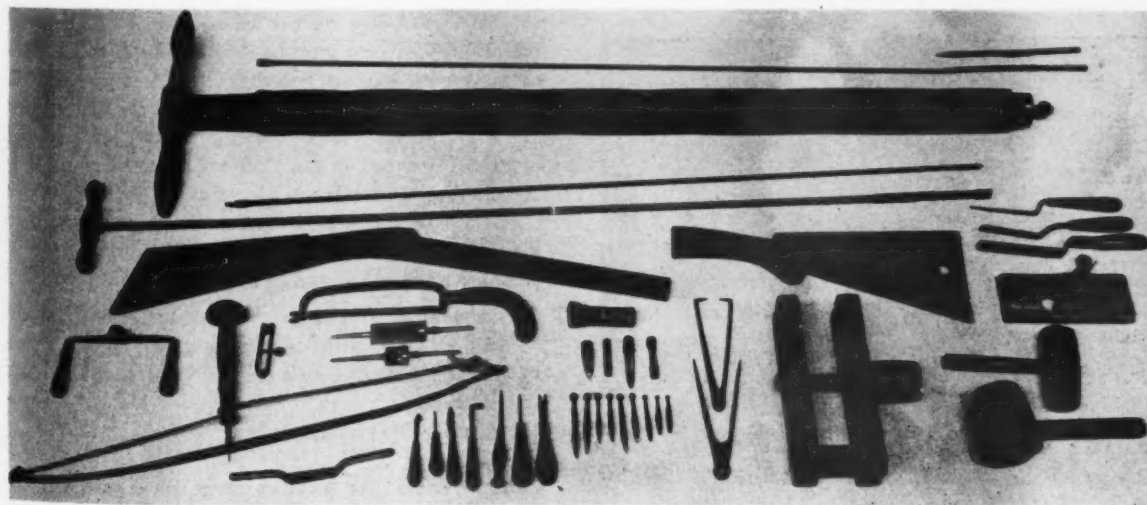
The Ohio Historical Society, has been fortunate in acquiring a rare and valuable collection of gunsmithing tools of every description for use in this bygone trade. These tools were used in the shop of John and Caleb Vincent, father and son, two of Ohio's pioneer gunsmiths.

William Vincent, a cabinetmaker, John's father, emigrated to Ohio in 1800 where his son was born in 1809, and upon reaching the customary age he became his father's apprentice in the cabinetmaking trade. Due to this early training in woodworking, the son developed an intense desire to eventually learn the art of gunsmithing, and at the late age of 38, with this ambition foremost in his thought, he became an apprentice to Aman Ford, an experienced Ohio gunsmith. Thus began the first generation of Vincent gunsmiths.

(Continued on Page 28)



Rifles made by Aman Ford, John Vincent, and Caleb Vincent, three generations of Ohio gunsmiths. Now in the Ohio State Museum.



A small part of the gunsmith's tools from John and Caleb Vincent's shop.

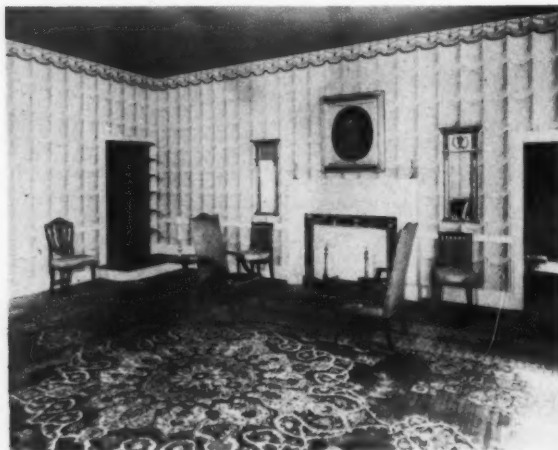
COME TO COLUMBUS

(Continued from Page 26)

fifty miles southward to Chillicothe for a visit to Adena, the home of Thomas Worthington, a transplanted Virginian who led the movement for statehood. Designed by Benjamin H. Latrobe and erected in 1806-7, Adena was restored and is administered by the Ohio Historical Society. The furnishings, although incomplete, are for the most part Chippendale, Hepplewhite, and Sheraton of Philadelphia and Baltimore origin, and the draperies were made by Ernest LoNano from antique fabrics. Spinning, weaving, cooking, and baking demonstrations are also of interest here. While in Chillicothe, the group will visit the Ross County Historical Museum, which offers many interesting exhibits relative to the early years of statehood and before (Chillicothe was the capital of the Northwest Territory and of Ohio until 1816.)



Adena, built at Chillicothe in 1806-7. The home of Thomas Worthington, father of Ohio Statehood, the property is administered by the Ohio Historical Society.



Drawing Room at Adena

(Continued on Page 32)

John and Caleb Vincent

(Continued from Page 27)

In 1841, John had a son whom he named Caleb. Through his father's desire and influence, Caleb also became a gunsmith. These two men produced some of Ohio's finest percussion "squirrel" rifles that now exist. Caleb carried on his chosen craft for many years, not retiring until about 1910; he died eight years later.

A short time prior to Caleb Vincent's death, Dr. R. G. Armstrong, an 85-year-old practicing dentist in Beverly, Ohio, and a long-time friend of the Vincents, acquired all of the Vincent tools and equipment and moved the collection to his home located fifteen miles north of the Vincent shop. Apparently, Dr. Armstrong's desire was to someday use these tools himself, so fortunately they were carefully stored away and preserved in their original condition.

The heavy equipment includes a large wooden foot-operated lathe; two work benches, fitted with the necessary bench stops; various vices for holding both wood and metal; one rifling bench with two rifling guides, two anvils, and a Vincent-made wall-type drill press. The collection also embraces numerous wooden patterns for accurately marking out the curly maple and walnut rifle stocks; lathe turning tools of every description, and numerous old beech wood planes, stamped "J. Vincent 1854". There are, in addition, smaller tools consisting of hundreds of "cherries", the hand-made metal reamers or dies that were used in cutting the bullet moulds according to the calibre of the rifle; also wood augers, and many skillfully incised brass patterns for cutting the typical silver and brass ornamental inlays favoured by the Vincents. There are castings of gun hammers still in the rough, lock plates and various small tools, such as a curly maple handled metal hack saw, files and chisels, many made by the gunsmiths themselves.

At a later date the old bellows used in the forge of the original Vincent gun shop was found in an abandoned blacksmith shop in Vincent, Ohio, a town named in honour of the famous gunsmith family, and the location of the renowned shop, — indeed a lucky discovery made by one of the staff of the Ohio Historical Society. The account books used for many years by John and Caleb Vincent have also been located and this has brought to light much interesting information regarding gun prices, descriptions of rifles, and lists of customers.

In addition to the many tools and appliances, there are three superb rifles, all half-stocked. One of these rifles was made by John's original master, Aman Ford, and is particularly important because it shows the origin of many of the Vincent characteristics. The remaining two rifles had been made by John Vincent and his son, Caleb. These give a clear conception of the over-all design of the Vincent rifle, but more particularly, the design of inlays, style of stock, trigger and sight design.

WHAT'S IT?

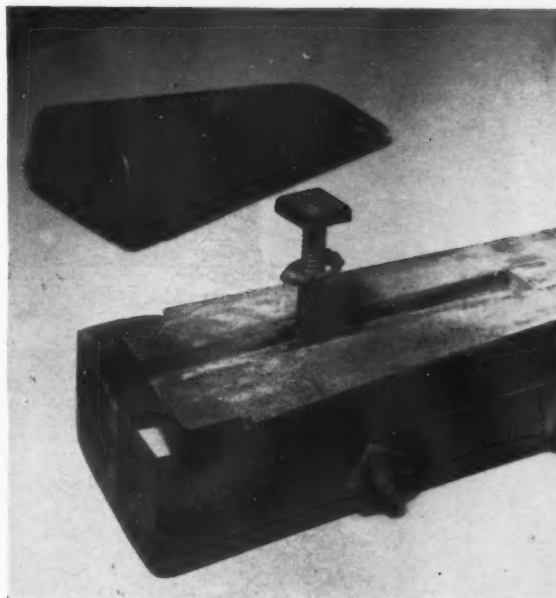
Recently the Editor of the *Chronicle* received a letter from Mr. Arthur Wakeling, the consulting Editor of the *Home Craftsman Magazine*, which is published in New York City. This magazine is probably the top "How To Do It" magazine in the country and it is indeed flattering that the consulting Editor of this publication has seen fit to call upon the Early American Industries Association for help in identifying a tool. Pictured on this page are several photographs of the tool which is in question. The owner of the tool is Mr. Charles R. Beasman, 13 Delight Road, Reistertown, Maryland. The Editors of the *Chronicle* would like to suggest that members of the Early American Industries Association who are able to identify this object communicate their thoughts directly to Mr. Arthur Wakeling, Consulting Editor of the *Home Craftsman Magazine*, 115 Worst Street, New York 13, New York.

The tool is thirty-two inches long, weighs five pounds and two ounces and the square end cutting head is three and one-half inches wide and three and one-quarter inches deep including the sliding stop block. The over-all length of the tool is seven and one-quarter inches. The U-shaped cutting head is one and one-quarter inches wide near the end and three and one-eighth inches deep and eight inches long. The handle is one and three-quarter inches in diameter. The cutters are forged from two strips of one-quarter inch thick steel, one and three-quarter inches wide and about fifteen inches long. The various bolts, nuts and wood screws are hand made. The wood appears to be white oak, but has acquired a rich brown patina because of age. The quality of workmanship on the tool is excellent and in spite of the size of the tool it appears to have been designed for making precise finishing cuts on some sort of large wood.

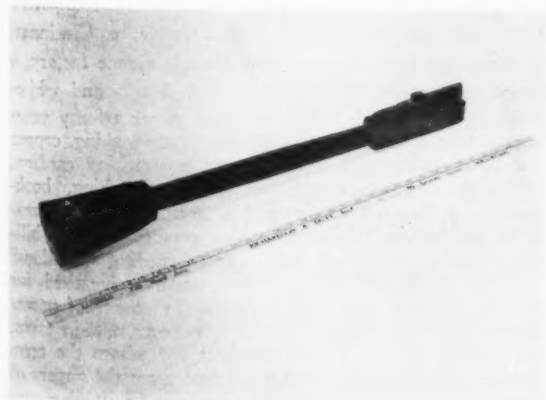
Old Sturbridge Village, Sturbridge, Massachusetts, has a single headed tool of a similar nature with a blade made from an old file bent in a u-shape around the end and fixed in place with two bolts. This particular tool also has an adjustable wooden block to regulate the depth



Flat end of tool assembled



Flat end of tool dis-assembled



Over-all picture of the tool

of the cut. This tool at Sturbridge has been identified as a wood turning tool employed to shape bed posts.

Mr. Arnold Zlotoff, Lakeview, Long Island, New York has indicated to the owner of the tool his doubts in regard to the use of the tool for wood turning.

He also does not believe that the tool was used by a wheelwright. Mr. Zlotoff thinks that it would have

The Chronicle

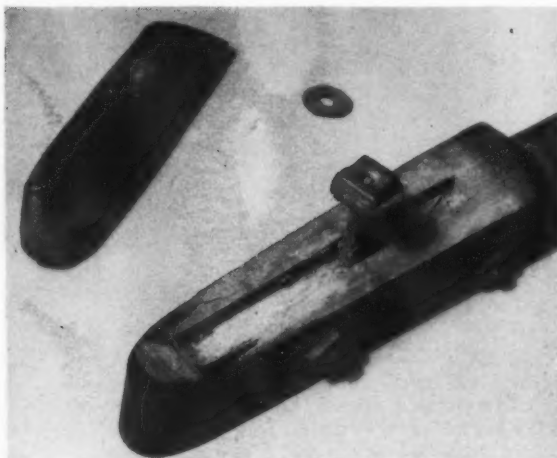
been awkward to use this type of tool for these operations and comments that he has never yet come across any tool that was as awkward when used. Therefore he thinks that it is unlikely that the tool could have been utilized with the stop block for turning, nor in place of a spoke shave, since spoke shaves are so old and are efficient in their use.

There is no similar tool in either the Henry Ford Museum or the Farmers Museum. Mr. George Campbell, Curator of Crafts at the Henry Ford Museum thinks that the tool, if sharpened on the inside, could have been used in carpentry or in the cabinetmaker's trade but not for wood turning.

The most amusing comment which came from one of "Home Craftsman's" Editors is as follows: He states that the tool must have been a corn trimmer used by Paul Bunyan, the mythical American giant, when his feet hurt from prodigious labors in hewing down forests or digging waterways.



Round end of tool assembled



Round end of tool dis-assembled.

EAIA in Ohio State Library

BY JOHN WEATHERFORD

In the good old days when smiths, tanners, and potters did not have to fill out anything even in duplicate, a great many things were made of which we have no more evidence than the artifact itself. They come down to us without associations or antecedents. Hence the number of inscrutable creations, for a Whatsit is only an orphan artifact.

Sometimes we can turn up records of an early industry in a library, particularly when the library is associated with a museum as it is here. The simple folk who never broke into print sometimes left behind them manuscript traces, if only crude daybooks. Thus a few smiths' and carders' and millers' and distillers' papers have survived. As industry became more complex, the records increased, so that we have, for example, the papers of five charcoal iron furnaces, beginning in 1827. A recent acquisition of manuscripts turned out to have in it a set of rather detailed specifications for a grist mill, from the 1820's. It is in manuscripts more than anywhere else that we get the faint signals from otherwise forgotten industrial concerns.

The library has also the papers of the Society of Separatists of Zoar, a communal religious group. The Zoarites, to make themselves more independent of the wicked world outside, tanned, made wool, and brewed. They had, too, an iron furnace to add to the self-sufficiency of their smiths.

Newspapers have a great deal to tell those interested in the way the frontier society developed its own crafts and industries. The Ohio Historical Society has a large collection of newspapers, beginning with the first ever printed in the Northwest Territory, in 1793. Their advertisements help to tell us, as nothing else can what was being made out here and what had to be imported from the East or South. For example, a Cincinnati *Centinel* for 1794 here at hand reveals a rope factory, a cooperage, and a smithy where both black- and white-smithing were done. A Cincinnati paper twenty years later shows how activity increased; pump-making, copper and tin working, fulling and dyeing, bootmaking, carding, tailoring, cabinetmaking, tanning, coachmaking, book-binding, a cotton yarn factory, a steam mill, and a machine shop where "throstles, mules, roving, drawing, billies, jennies, and wool and cotton carding machines" could be obtained. One of the carders advertised for old blind horses, and thus revealed the source of power for his machine, though there was a steam mill in town.

If there are any EAIA members for whom the term "early" is only relative, we can offer them the papers of some small manufacturers following the Civil War, and especially our collection of trade catalogues, which are a treasury of mid-Victorian fertility.

SPRING MEETING

The Editors of the *Chronicle* have recently received confirmation from Mr. John P. Fox, Manager of the Corning Glass Center in relation to our Spring meeting for 1957. The Spring Meeting of the Early American Industries Association will be held in Corning, New York with the Corning Glass Company and Glass Center as the host organization. The dates for the Spring Meeting will be June 7, 8 and 9. Corning Glass Center will serve as the center of the meeting. Here members of the Early American Industries Association will have the opportunity to see one of the finest glass museums in the country, the outstanding Corning Glass display of the uses of glass and most important the opportunity to watch the Steuben glass workers at work manufacturing glass by hand techniques. Mr. John P. Fox will serve as program chairman for the spring meeting and the meeting will also include a visit to Old Irelandville, an open air museum operation near Corning. The winter issue of the *Chronicle* in 1957 will contain an article on the Glass Center and the spring meeting, and will also have an article by Mr. J. C. Harrington who is Eastern Regional Director of the National Park Service. Mr. Harrington's article will cover the founding of one of the first American Industries, glass blowing, which had its

(Continued on Page 32)

ITEM OF BUSINESS

One of the subjects that will be discussed by the Directors of the Early American Industries Association at the Columbus meeting is the purchase of a new addressograph machine. At the present time the machine which the association is using is old and almost completely worn out. The Editors of the *Chronicle* feel very strongly that an association such as ours with a mailing list approaching one thousand should have adequate facilities for processing our mail. At the present time the machine that we are using is unsatisfactory for processing our mailing. The Editors propose to bring this matter to the attention of the Board of Directors of the Early American Industries Association at the Columbus meeting and to seek permission to purchase a new machine.

FALL MEETING PROGRAM

Columbus, Ohio — October 12, 13, 14 — Headquarters: Deshler Hilton Hotel
The Columbus Committee: John S. Still, Chairman; Edward Durell, and Erwin C. Zepp provides the following program:

THURSDAY EVENING — Registration — Deshler Hilton Hotel
(Registration also Friday morning and Saturday morning).

FRIDAY — 1. Visit the Edward Durell Museum and his offices at the Union Fork & Hoe Company.
2. Visit the Ohio State Museum, North High at 15th Ave.

FRIDAY EVENING — Dinner and WHATSIT SESSION at the Lincoln Lodge, located on West Broad Street at the western border of Columbus. Transportation by bus and automobile.

SATURDAY — 1. Visit Adena, home of Governor Thomas Worthington, Chillicothe, Ohio.
2. Visit the Ross County Museum, Chillicothe, Ohio.

SATURDAY EVENING — Annual Dinner & Program — Deshler Hilton Hotel.

SUNDAY — You're on your own!

EXHIBITS: A series of special displays including the tools and equipment of Gunsmith, Hatmaker and Bookbinder will be available at the Ohio State Museum.

There are being planned for following demonstrations also at the Ohio State Museum; Glass-making, Gunsmith, Pottery Wheel, Basket-weaving, Bookbinding.

Prizes are to be awarded such as Maple Syrup and Ohio products, Pratt's Plates, and Ohio Sesquicentennial Medallions.

Soon there will be sent out to all members of EAIA a map showing the location of other Museums in the State where you may see tools and equipment covering early Ohio Agriculture and Crafts.

You are urged to make every effort to attend this Fall Meeting. It has been suggested that a 100% turnout of the Directors and Officers of EAIA should be encouraged.

NEW MEMBERS

CONNECTICUT

West Hartford: Dr. and Mrs. Irving Waltman, 142 Bainbridge Road (2206)

LOUISIANA

Baton Rouge 3: Acquisitions Dept., Serials Division, Louisiana State University Library (2198)

MASSACHUSETTS

Longmeadow 3: Douglas S. Rowley, 476 Longmeadow Street (2212)

Northampton: Mrs. Rosalnd T. Bolton, 36 Butler Place (2215)

Sturbridge: Kenneth M. Wilson, Old Sturbridge Village (2209)

Watertown: George C. Seybolt, 85 Walnut Street (2207)

MICHIGAN

Detroit 24: Mr. and Mrs. Erwin W. Gorning, 206 Haverhill Road (2201)

NEW JERSEY

Summit: James M. Brown, Jr. 14 Laurel Avenue (2213)

NEW YORK

Garrison: Mr. and Mrs. O. Rundle Gilbert (2205)

Hempstead: Dr. and Mrs. Myron H. Luke, 32 Stephens Avenue (2204)

Jamaica 33: Mr. and Mrs. R. J. Norman, 168-74 92nd Road (2200)

New York City 17: Richard V. Benson c/o American Heritage, 551 Fifth Avenue (2202)

New York City 20: Roger Butterfield, Life Magazine, 9 Rockefeller Plaza (2203)

New York City 27: James G. VanDerpool, Avery Architectural Library, Avery Building, Columbia University (2214)

(Continued on Page 34)

The Chronicle

Early American
Industries Association, Inc.

The purpose of the association is to encourage the study and better understanding of early American industry, in the home, in the shop, on the farm, and on the sea, and especially to discover, identify, classify, preserve and exhibit obsolete tools, implements, utensils, instruments, vehicles, appliances and mechanical devices used by American craftsmen, farmers, housewives, mariners, professional men, and other workers.

ROBERT G. HILL, *President*
Poughkeepsie, New York

LORING McMILLEN, *Vice-President*
Staten Island Historical Society
Richmond, Staten Island, New York

JAMES A. KEILLOR, *Vice-President*
3 Ridgeview Ave., White Plains, N. Y.

LAWRENCE COOK, *Vice-President*
436 Webster Street, Needham, Mass.

MISS DOROTHY C. BARCK, *Secretary*
Farmers' Museum Library
Cooperstown, New York

MRS. FRANK D. PEIRCE, *Treasurer*
51 Paxton Street, Leicester, Mass.

JOSEPH W. RAKE, *Membership Chairman*
161 Broadway, Newburgh, N. Y.

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Williamsburg, Virginia

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Worcester, Mass.

Communications regarding the contents of *The Chronicle* and back issues should be addressed to the Editors; suggestions for members to Joseph W. Rake; all other matters to the President. Address as here given.

DUES

The annual dues are payable on January 1st and are \$5.00. The *Chronicle* is published quarterly with issues in February, May, August and November. The *Chronicle* is sent to all members without additional charge. Printed on the press of the *Virginia Gazette*, founded 1736, Williamsburg, Virginia.

Spring Meeting

(Continued from Page 31)

beginning shortly after the settlers landed at Jamestown in 1607. This interesting article will discuss the early methods of manufacturing glass, the first glass house or factory in America, and the tools that were used by the early glass blowers. The spring meeting at Corning has all of the qualifications for an outstanding meeting and the Editors of the *Chronicle* suggest that you make your plans now for such a visit.

EDITORIAL ASSISTANCE

The Editor of the *Chronicle* is pleased to announce that in the future the *Chronicle* will be edited jointly by himself and Mr. Raymond Townsend of Williamsburg, a new member of the Early American Industries Association. Mr. Townsend at the present time is employed by Colonial Williamsburg and is the Bootmaker to Colonial Williamsburg. Many of you have seen a number of articles in the *Chronicle* written by Mr. Townsend in the past. It is hoped that with the additional help of the new co-editor of the *Chronicle* that your Editors will be able to meet the publication deadline. The Editors would once again like to request that members assist us in securing information for the *Chronicle* of the Early American Industries Association.

Union Fork and Hoe Museum

(Continued from Page 27)

house and to add another floor. Here a replica of an Ohio home of the 1790-1820 era was subsequently erected. Plans were drawn by the architectural firm of Royal Barry Wills of Boston after Merton Barrows, a member of their staff, and Mr. Durell inspected many old homes in southern Ohio. One of the latter was the Rufus Putnam House, a two-story structure built in Marietta about 1790 and now administered by the Ohio Historical Society. The museum includes part of the facade of a house, several offices furnished in period style, a kitchen, a large shed full of tools and implements, and exhibits of related items. All of the building materials used were early and the kitchen fireplace was dismantled in a house in the East and shipped to Columbus.

Come to Columbus

(Continued from Page 28)

Headquarters for the meeting will be at the Deshler Hilton Hotel, where the dinner will be held on Saturday evening. "What's-It" items will be displayed in a room at the Hotel. The "What's-It" session itself is scheduled for the after-dinner period on Friday evening at the brand-new Lincoln Lodge. A completely different system of inspecting and identifying the objects (Mr. Durell's inspiration) promises to accelerate the pace of the session and, at the same time, to permit the degree of serious consideration which ought to be accorded these items. More detailed information relative to "What's-Its" will be forthcoming. Sunday will be open for informal get-togethers and visits to local points of interest.

IDENTIFICATIONS

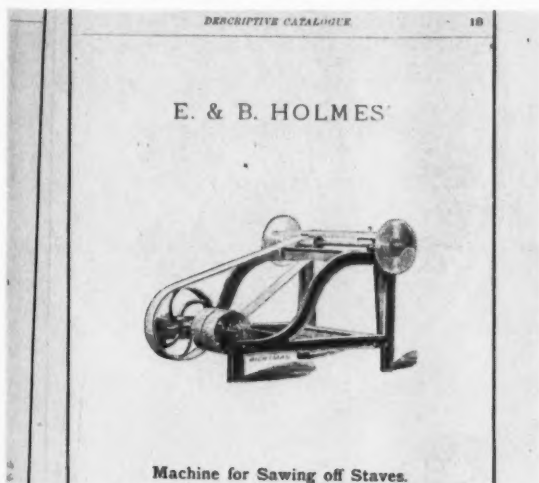
In the February issue of the *Chronicle* in 1954 there appeared a picture entitled "What's It" of some wooden pulleys. There was some discussion in relation to these wooden pulleys and their use. The consensus of opinion, however, indicated that this particular type of wooden pulley was used on a loom and an additional confirmation of this fact has come from Mrs. Martha Hill Hummel, Richardstown, Pennsylvania who has sent the Editor a picture of a loom showing this type of object in use on such a loom.

COOPERING MACHINES

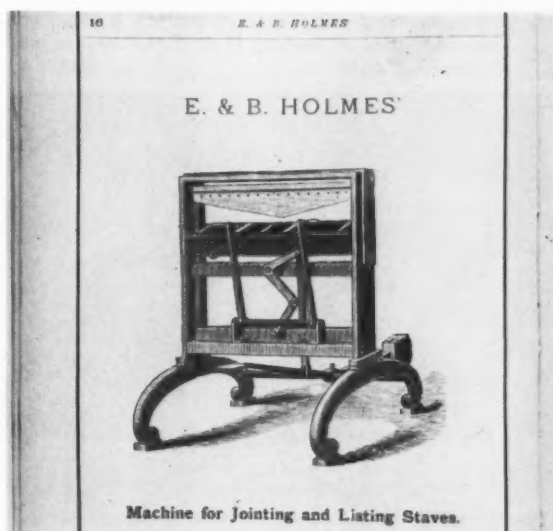
Recently the Editor of the *Chronicle* received a letter from Mr. W. P. Brumback, the Executive Secretary of the Marsh Foundation, Van Wert, Ohio. The Marsh Foundation was created by Mr. George H. Marsh who made the old barrel staves out of elm out of the Black Swamp in northwestern Ohio and was in business prior to the Civil War. Mr. Brumback was particularly interested in the article on Coopering written by Mr. Sprague originally in volume 2 number 5, June of 1938 of the *Chronicle*. Many of you will recall that this article on Coopering was reprinted in the last issue of the *Chronicle*. The photographs that follow and the descriptive material has been furnished to us by Mr. Brumback and the Marsh Foundation and the material is taken from catalogues number 1869 and 1873 of the E. and B. Holmes Machinery Company Incorporated, 59 Chicago Street, Buffalo 4, New York.

A number of the pictures supplied to us by the Marsh Foundation and the E. and B. Holmes Company Incorporated are of sufficient interest and are therefore reproduced in the *Chronicle*.

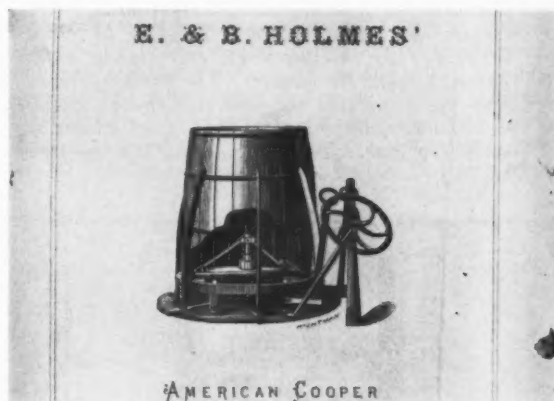
The information that follows each picture is extracted directly from the E. and B. Holmes catalogue:



This machine is used for sawing off both ends of the staves at the same time. The engraving shows the construction of the machine. The staves are presented to the saws by a swing carriage, which is pivoted at the bottom of the frame.



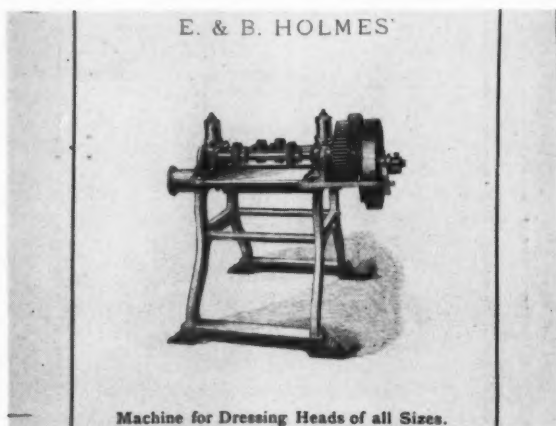
The above represents a machine for jointing staves for slack barrels, such as sugar, cement, flour, and salt barrels. The machine is worked by the foot, and is rapid and easy in its operation, and can be operated by a lad or strong boy.



This cut of a hoop driving, chamfering, howeling and crozing machine, conveys but a vague idea of one of the most important labor saving machines connected with the manufacture of casks. Without attempting a description of its construction, we will only state what is accomplished by its use. The casks are received from the windlass with the end truss hoops placed on, but not driven. This machine then drives all the truss hoops, chamfers, howels, and crozes the casks, with such uniformity that they are left perfect to receive the heads, which are prepared on another machine. All this may be accomplished by one man, at the rate from one to two hundred barrels per day, according to the activity and skill of the operator. The truss hoops being thoroughly driven, together with perfect croze, chamfer and howel, insure better casks than can be made by hand. The saving in wear of truss hoops is quite an item, as iron truss hoops are used and noiselessly

The Chronicle

driven, without the use of a hammer. These machines are used in making West India Shooks, and all kinds of tight work.

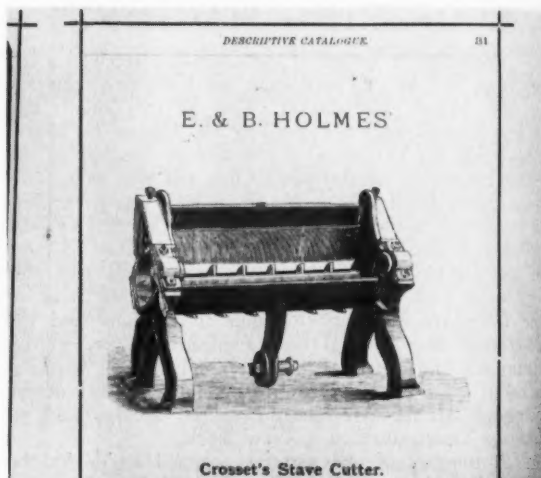


The machine represented by this cut is used for leveling, facing, and smoothing barrel heads upon one side after the same have been jointed, doweled, and put together. By passing the heads once through the machine, they are fitted for the Head Rounder and need no finishing touch at the hands of the cooper. All sized heads from kegs to barrels can be finished by this machine. Its capacity is from 15 to 25 heads per minute. The machine takes off from the outside of the head just enough to finish and smooth it, leaving the inside in an uneven and unfinished state. This machine will also dress piece heading.



This machine is constructed upon an entirely different principle from all others now in use. The same concave saw will turn all size barrel heads equally well, and the saw will run and cut as smooth and with as little set and power as a straight-faced circular saw, cutting in a straight line. The barrel

head, after being doweled together, is put into the machine, which, by one revolution of the head, is rounded and formed perfect on its edge. The machine is quickly changed from one sized head to another. By this machine almost any number of heads can be rounded in a day, and all made perfect without the cants of the heads being slivered or torn, as is often the case by any other hand-rounders in use. This machine is constructed entirely of iron and steel, and is very strong and durable. The machine is equally adapted to the finishing of tight and slack barrel heads.



We are prepared to furnish the above machine with Redmond's Improvement. It is decidedly the best machine in use, and is capable of cutting from twenty-five to thirty thousand staves per day, and will do the work perfectly. The connecting rod is made of wood with suitable straps and boxes.

New Members

(Continued from Page 31)

VERMONT

Bennington: Mr. and Mrs. Richard Carter Barrett, Bennington Historical Museum and Art Gallery (2199)

VIRGINIA

Williamsburg: Raymond Townsend, Nicholson Street.

WASHINGTON

Bremerton: Mrs. G. M. H. Dibblee, 2317 Eighth Street (2208)

CHANGE OF ADDRESS

Mr. Minor Wine Thomas, Henry Ford Museum, Dearborn, Mich.

Mr. and Mrs. Raymond G. Ferris, RFD No. 1, Jerusalem Hill, Iliou, N. Y.

Mr. Carl Haverlin, 2 Masterton Road, Bronxville, N. Y.

SHADOW BOX FRAMES AND GLASS DOMES

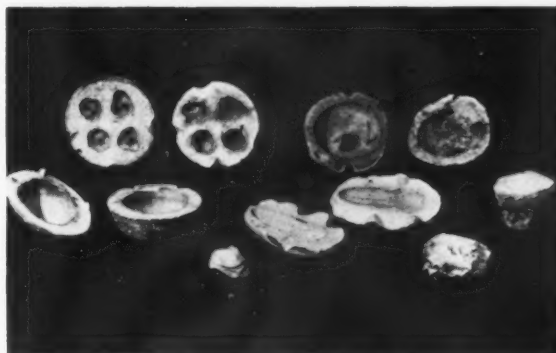
BY MARY EARLE GOULD

We are all trying to capture some of the romance of the lost arts. Most of us are collectors of some of those arts of the long ago and we are indulging in research work. Mostly to satisfy ourselves. It would be a queer world without curiosity.

It was in the Gay Nineties that hand work reached its peak and much of it is lost art. Exquisite workmanship and beauty is found in the box frames and under glass domes. Wax fruit, wax flowers, hair work and even feathers and spun glass are found in them.

Box frames were called recessed frames because they had a deep side wall, three and four inches. The wall was painted white. Today's name is shadow box frames. They were made of walnut or rose wood and many were of pine, gilded, which made a lighter weight frame. The back was cardboard or a heavy paper. The frames were made round or oval in various sizes.

The most common use for a box frame was to hold a hair wreath. Hair work was exceedingly popular for a number of years, from the time following the Civil war until the so-called Gay Nineties. Much jewelry was



Part of a set of plaster of Paris molds, some open, some closed. Notches and grooves hold the two parts together. The mold with four indentations was for English walnuts.

made from hair at that time. A book titled *THE ART OF HAIR WORK* was published in 1867, written by Mark Campbell.

When using hair for a wreath, a wire frame was made as the foundation, not quite a full circle. Flowers, petals, tendrils and rosettes were fashioned with exquisite skill. Tiny colored beads were often put in the center of a flower. Gray hair, brown hair and golden hair was used, first washed and sorted. The wreath was fastened to a heavy paper and frames in a box frame. Hanging on the wall, this memento of departed members of the family could not have been a very cheerful sight.

Wax fruit in a box frame is a rare thing. An illustration shows such a frame. Half an open-work dish is the base. From this, fruit of all descriptions is built, tinted in their natural colors. In the illustration the variety includes about every known fruit and vegetable; grapes, mulberries, gooseberries, blackberries, apples, pears, peaches, lemons, plums, strawberries, tomatoes, cucumbers, peppers — nothing seems to be missing but corn, a banana and nuts.

Making wax fruit was a most difficult accomplishment. Photographed are some Plaster of Paris molds which I have in my Museum. There are ten of them; an ear of corn, a cucumber, walnuts, an apple, an orange, a plum, a half peach, a grape or cherry, a crabapple and an apricot.

The process of making the fruit was to pour the liquid wax into half the mold, press the mold tight together and shake vigorously. This spread the wax thoroughly into the entire mold. After a short period, the wax hardened, the mold was opened and the fruit removed. If the wax was mutton tallow like that used in candle molds, the object would easily leave the mold with the perfect imprint. This is my supposition as to the kind of wax. Other wax from bees or the spermaceti of the whale would not be suitable because of the color. I hope I can find someone from whom definite instructions can be obtained.



A rare shadow box frame filled with fruit, berries and vegetables all in natural color. This is owned by Mrs. Holton of Worcester, Massachusetts.

The Chronicle

The greatest skill was needed in coloring each item correctly as to its naturalness. This was done with brush and liquid paints.

Stems, blossoms and other necessary parts were realistically added. Grapes and berries were put onto a wire, all of which was fastened to the base. The leaves were shaped from green linen, dipped in wax.



Wax flowers in a sandwich vase. Purple velvet is placed under the vase and the stand supporting the globe is black walnut.

Wreaths of feathers are found in box frames. Soft feathers were obtained from any bird and these were cut into shapes and sometimes painted with dots or streaks. Each feather was wired onto a frame which was either oval or round. Such work of art again called for skill and artistry.

Under glass domes, many artistic creations were placed. The domes were a cylinder of blown glass set on a low wooden stand which was turned on a lathe. The wood was commonly black walnut or rosewood, both of which woods were popular in those years. The stands were either round or oval of many sizes and the glass domes were of many heights. A red woolen cord was placed around the base of the dome to complete the decoration.

Wax fruit and vegetables were put under the domes but not too commonly. An illustration shows one in my

collection with a reed basket filled with such fruit and nuts, including an open pea pod. It stands about 20 inches high and the coloring is most realistic.

A common decoration under the domes was a pair of stuffed birds. A male and a female perched on an imitation branch with a nest and moss ground. This must have been done by an ornithologist.

Wax flowers were very popular under glass domes. Not too long ago, I was invited into a home in New Hampshire to buy. The deceased husband had been an avid auction follower, interested in anything rare and unusual. Searching through a closet, I found a box of colored wax sheets. With them were wires, green strips of linen and a tool. This was an outfit for making wax flowers. My interest then in kitchen and fireplace utensils caused me to lay the box back upon the shelf without even reading the label! That was one of the few regrets I have over the years of my collecting.

In my home collection there is a beautiful call lily with a bud and leaves. All of the wax flowers were set in a vase. One is an etched Sandwich glass, another is decorated china. The wooden base was often covered with velvet and the vase was wired on. An illustration shows a spray of white flowers and leaves. Another dome holds a vase with cloth flowers. Pieces of colored calico were cut to represent flowers and leaves.

Using the family hair for a spray in a vase was not uncommon. This was called a family tree, as each member was represented in the bouquet. Accounts say that such an ornament was used at a funeral, the hair being that of the deceased.

A small base of marble with a low round globe holds an imitation Swiss village. Green grass, a pond of a mirror, trees and houses all in their natural color rest at the foot of a small mountain. This family piece must have been brought home by one of our members who went to Europe more than once.

Another family piece has a round walnut base lined with zinc. This is over a foot in diameter, with a tall globe. The family must have had at one time a greenery in it. It could be watered and kept for an indefinite period. Another such holder for growings things was made of pottery, shallow and representing a piece of a tree.

The most rare and dainty ornaments put under glass domes were those of spun glass. It is almost unbelievable to see what could be done and that such ornaments have survived the years. A ship with a flag flying, birds with long tails and birds sitting on a nest of eggs — all of this was made of spun glass. Birds even sway on a fine wire coil.

Many other uses for glass domes are found. Rare clocks were put under glass. A friend has a long music box with a full-rigged ship on an ocean of waves, all in color. The music box is under the ocean. When the music plays the ship rocks.

Shadow boxes and glass dome ornaments have disappeared from our homes. Fortunately, they can be found in museums, for us to appreciate.

